

LAST NIGHT AT THE LOCAL PLAYHOUSES

THE NATIONAL.

"The Harvest Moon."

Last night at the New National Theater a large audience took advantage of Washington's first opportunity to witness the new play by Augustus Thomas, "The Harvest Moon," which came to us rich in promise of new ideas and new emotions. That there was none who suffered disappointment, as the story developed, was evident by the applause and the attentive interest which was accorded the play and the actors.

Mr. Thomas has been "at it again," so to speak. He performs in this latest play of his a new variation on the subject of mental suggestion, and undoubtedly with more plausibility than he did in "The Witching Hour." Only once does he cause the characters to make a visual exhibition of this psychic force, and this single episode is used merely as an illustration of its power.

The idea of Mr. Thomas' thesis is that an individual may be made to be what he is not by continual suggestion contrary to natural instincts. For example, he presents his heroine, Dora Fullerton, as the daughter of a supposedly unstable and guilty mother. It is purely a figment of the New England conscience, this weakness of the mother's, but that is a mere detail of plot.

The upshot is that on account of it being perpetually dinning into her ears that she is born for no good, being her mother's daughter, she becomes possessed of the fear that she will do something disgraceful. Her adopted father is very kind to her. He knows her origin, but does not know that his divorced wife was legally married to Dora's father. Neither does Dora's Aunt Cornelia—living embodiment of the New England conscience.

But Monsieur Vavin, Frenchman and scholar, chevalier of the Legion of Honor, does know, for he is Dora's father. He understands Dora, though in honor he may not speak of his parentage, and he tries to aid her. When her desire to become an actress is attributed to inherited proclivities and a sign of mental weakness, Monsieur Vavin helps her to make the proper decision, and he helps in her love affair with the struggling young playwright, whom he also helps along from the depths of his own nature.

In fact, Monsieur Vavin comes pretty close to being the whole of "The Harvest Moon," with his dissertations on mental suggestion, his revelations of the influence of color on the emotions, and his theories about the effect of the harvest moon on love. And in the end he is permitted to speak of his own relation to Dora and unfolds her to his breast as his acknowledged and legitimate daughter, so that self-restraint and generosity, along with some other virtues, are rewarded in the good old-fashioned way. Even mental suggestion and kindred mental cannot rob the play of its heart interest. Mr. Thomas is far too good a dramatist for that.

The play is immensely interesting. Those who persist in comparing it to "The Witching Hour" ought to be told that the old play would seem almost clappity with its own play and its heroics, beside this newer and more polished and extremely literary drama. "The Harvest Moon" has no mechanical climaxes and no intense situations, but it draws its power from its naturalness and its clear, concise exposition of ideas that are more than theories. It is a play for intelligent people to enjoy and to discuss afterward. It is a play that nurtures fine-grained thought, and will interest those who have passed beyond the point in their dramatic education where they will fall victims to false sentiment and knock-down heroics.

"The Harvest Moon" is interpreted by a most capable company. The scene in which Monsieur Vavin rehearses Dora and her dramatist lover in a scene from his quasi-successful play and explains the moods of color, in a subtle endeavor to bring the two together, the acting of Mr. Nash as Vavin, Miss Novak as Dora, and Mr. Stokes as Holcomb was admirable. Especially clever was the exaggerated emphasis with which he gave the lines of the play within a play, and then reassured their characters.

Mr. Nash was at all times a delight. He has seen the volatile, impulsive, and comic Frenchman of the George Borne type; and latterly the senile French roue in the person of Charles Cartwright. Mr. Nash gives still a third type, that of a polished gentleman of the old regime, the son of generations of residents of the Faubourg St. Germain. His accent was never annoying, and his deportment at all times within the character. His lines, too, were well delivered with a deftness and an appreciation of the author's meaning that was admirable.

The cast of a Thomas play is generally chosen with great care. One can imagine no greater artistic calamity than the interpretation of Mr. Thomas' subtleties by people having no idea of their meaning. Miss Novak was a perfect Dora. Her voice is constantly a reminder of Ethel Barrymore, whom she does not physically resemble, being fair and slight. She has an intellectual face and a spirited method, and has no difficulty in holding the attention of her audience.

The author has created some good characters in this play. Judge Elliott in "The Witching Hour." The part was well played by John Saville, whose engaging scene with Jennie Eustace, as Mrs. Winthrop fairly dazzled with its brightness and its crisp acting. Thomas Russell as Graham Winthrop, Stephen Wright as Prof. Fullerton, and Margaret Sayres as Aunt Cornelia were all good.

WILLIAM OSBORN.

THE COLUMBIA.

Mabel Taliaferro in "Springtime."

"Springtime," the play by Booth Tarkington and Harry Leon Wilson, in which Mabel Taliaferro is appearing at the Columbia theater this week, is a pretty little romance of old Louisiana, at that period when New France was shifting allegiance from the tri-color to the Stars and Stripes after Napoleon's sale, and when Andrew Jackson drove Pakenham and Gibbs back to their ships with a remnant of their veteran army.

M. de Valette, a Frenchman of the old school, abhorring the Yankees, and still keeping up, traditionally, at least, his allegiance to the mother country, has betrothed his Madeline, according to the old Norman custom, to his cousin, Raoul de Valette, a man whom she has never seen, who arrives at the opening of the play for the formal proceedings in the matter, but who is changed by the arrival also upon the scene of Gilbert Steele, son of a neighboring American planter, with whom the young girl instantly falls in love; and he just as instantly acknowledges a reciprocal affection. He, however, has contracted to go off to the war with Capt. Wolf's company of sharpshooters, and so he does, after plighting his troth. She follows, but is stopped at the river by the officers. She wanders back home, is disowned by her father, and under the additional stress entailed by the delivery of false news by a deserter, to the effect that the American army had been completely destroyed in the battle, she lapses into a sort of aphasia and is only recalled to rationalism by the appearance of her lover, hale and hearty, and thus the representatives of the old and new regime are happily united. In its inception the play reminds one of the "Rose of the South," in which it will be remembered, there is a similar uniting of representatives of the old Spanish aristocracy with the conquering Americans, and the scene in the first act, where the girl awakes from a nap and finds herself looking into the face of the handsome American, is strongly reminiscent of the scene in "The Circus Girl," when, in the morning after her accident, the injured hero comes to and finds the minister in her presence.

The chief charm of the story came from the portrayal of the innocent character of the daughter of the old French aristocrat, which is most charmingly effected by Miss Mabel Taliaferro. Her girlish personality fits the role exactly, and she has a comprehensive grasp of the character, to such an extent that she is able to make it appear very real and lovable, while the effective element is worked upon by William Harrison, as the young American, who is quite lovable in his boyish earnestness. Other characters incidental to the story are agreeably sustained, particularly that of Father O'Mara, an Irish priest with a genuine brouge, by Joseph Brennan; M. de Valette, the French aristocrat, by William B. Mack; Wolf, the backwoodsman, by Francis McGinn, and Louise, the old servant, by Helen Lindhart.

The play is simply a pretty love story, exemplifying, of course, the world-old adage that love overcomes everything. There is plenty of character delineation, and the atmospheric conditions accruing to the place and period, while not strongly depended upon, are sufficiently worked up to lend a pleasing background for the romance. It leaves pleasant impressions in the mind, and will probably be more thoroughly enjoyed by the mass of theatergoers than a play of intricate plot or complicated emotion. The simplicity of the chief character permeates the whole performance.

THE BELASCO.

Sam Bernard in "The Girls and the Wizard."

With more than the usual number of pretty girls, catchy songs, and brilliant stage settings, "The Girls and the Wizard," Sam Bernard's latest vehicle of mirth, opened at the Belasco last night to an audience that filled nearly every seat in the theater. They had come because they had heard rumors of the success of the play on Broadway and because they remembered the many evenings' enjoyment that the star had given them with "The Girl from Kays," "The Rich Mr. Hogenheimer," and "Nearly a Hero." Mr. Bernard was not disappointed with the continuation of the amusement that the present play afforded.

In the part of Herman Schultz—the lapidary who is in love with the little girl, Felicitas (whose name Bernard has his customary trouble in pronouncing), Sam Bernard has a part that fits him perhaps better than any that he has had before. And he realizes his opportunities to the utmost.

The plot of the play is wound around the love of the old lapidary for the little girl, and she, to save her father, is willing and ready to marry him. But, in reality, she is in love with the nephew of the wizard, various complications follow, and when the rescue of a stranded opera troupe by Schultz and the consequent multiplication of ludicrous situations.

Nothing so very original, but still it gives the star a splendid chance to show that he has ability to make the audience laugh at the droll twist of a word or a grotesque gesture is amply demonstrated by the many and frequent bursts of merriment that were heard during his occupation of the stage—which was most of the time.

But that he also has developed the knack of making them sympathize with him was especially noticeable after his two scenes with the nephew, the one at the end of the first act and the other near the end of the second, where he renounces his claim to Felicitas for her own good. It was in these two scenes especially that he demonstrated what he was capable of, and that it was not merely the buffoonery of other days and other plays.

Just to show that he could still make them laugh, he nearly threw the house into hysterics with the burlesque grand

HOME CURE FOR ECZEMA.

Does it not seem strange that so many people suffer year in and year out with eczema? A 25-cent bottle of a simple wash stops such and will surely convince any patient.

This wash is composed of mild and soothing oil of wintergreen mixed with glycerine and glycerine, etc., and known as D. D. D. Prescription. We do not know how long the D. D. D. Laboratories will continue the 25-cent offer, as the remedy is regularly sold only in \$1.00 bottles and has never before been put on the market on any special offer.

If you want relief to-night try a bottle at 25 cents on our personal recommendation. Write to D. D. D. Laboratories, 700 North Street, Boston, Massachusetts, and we will send you a bottle of the wash.

opera scene between himself and the Titan-haired leading lady, Miss Kitty Gordon. Between them two nearly had the house convulsed, and the finale found them almost too weak to applaud.

And right here it is said that in this same Miss Gordon Mr. Bernard has a leading woman that is the equal of anything that we have had in some time. She is pretty, she can sing, and she has a magnetism that showed to full advantage in her songs, "Military Mary Ann," "The Blue Lagoon," and "The Black Butterfly." Sam Bernard also contributed two of the hits of the evening, with "Oh, How that German Could Love" and "How Can You Toot?" There was more to the title of the latter piece, but space does not permit of the printing of it in full. He also did a dance in the first number that proved one of the particular bright spots of the performance.

Others in the company that pleased with their work were Patricia Collinge, as Felicitas; Harriet Standon, as Franz, and Harry Corson Clarke, as the old Count, the father of Felicitas. The chorus was more than usually good-looking, and the gowns new and extremely handsome. Some of the stage settings—notably the ones in the last act—were worthy of note. Taken as a whole, the production is a trifle above the other things that we have seen Bernard in, inasmuch as it gives him an excuse for some real acting, otherwise it is typically "a musical comedy."

CHASE'S.

Operatic Festival and Vaudeville Attraction.

At Chase's yesterday a large audience was entertained with a good bill, a prominent feature of which was "The Operatic Festival," presenting a company of trained singers and two elaborate settings, the latter depicting a gypsy camp and the Grand Canal, in Venice. A large company appears, with Miss Keyes and Seifert as the principal singers, and with Miss Brunelle as violinist, rendering an enjoyable programme of operatic selections, including the sextet from "Lucia," a trio from "Trovatore," and several selections from lighter operas. The act is artistic and very enjoyable.

"Eight Palace Girls" presented a clever number of song and dance, including "Drummer Boy," "A Real Soldier," "Peasey," "Waltz," and "Bajou," the latter being remarkable for its picturesque and the accompanying dancing. Howard and West contributed their pretty little sketch, "Back to Wellington," full of pathos and comedy; Maribini furnished an interesting and novel exhibition of swift carving from blocks of ice, his method being remarkable for quickness and the results artistic; Mr. and Mrs. Mark Murphy appeared in their uproarious act, "Glancy's Ghost," being assisted by Joe Woodhull; "The Four Rianes," also contributed to the comedy with a grotesque sketch, "In the Jungle"; Harry L. Webb, the black-face walking comedian, furnished some lively songs and jokes, while the vitagraph showed one of the best series of the season, called "Melodrama, Pure and Simple," involving a fine set of pictures, making some comic and satirical allusions to human nature in general.

The whole programme is interesting, and capable of furnishing a sustained evening's amusement.

THE ACADEMY.

"In Africa," with Yorke & Adams.

This week all regular patrons of the Academy must assuage their thirst for

walling heroines, and mock human slaughter, in the jolly musical play "In Africa." An occasional switch to such a light and amusing evening's entertainment as was offered last night, with its scene laid in the jungles of Africa, is a pleasing reversal of form that will, at its worst, but what the appetite for even more stirring scenes of genuine melodrama.

The plot of "In Africa," concerns chiefly the adventures of two wealthy Hebrews who permit themselves to be taken for Col. Roosevelt, and his son, and the show is full of pointed allusions to the foibles of these famed Nimrods, as well as plenty of a dash of love, comedy, a near-iron, a few heathen natives, some catchy songs and vaudeville numbers, and a rather attractive chorus.

Gus Yorke and Nick Adams, as the bogus Roosevelts; Alan Coogan, one of the nearest fancy dancers that has appeared in this house; Jimmy Connors, as the fake United States Consul at Mombassa; Tom Burton, as a scientist of the mollycoddish sort, and Misses Mercades Lorenz, Jeanette Le Blanc, and Josephine Stanton assume their roles well. The show caught on decidedly last night, and ought to do a good business throughout the week.

THE LYCEUM.

Sam Devere's Show.

Sam Devere's show at the New Lyceum this week is one laugh from start to finish. Matt Kennedy is an Irish comedian of more than ordinary merit, and he is assisted by a very capable company. The burlesques, "Justice McAdoo" and "Queen of the Harem," served to introduce the full strength of the company.

The olio consisted of three acts—a good singing act by Wilbur Held, a comedy sketch by J. Grant Gibson and Adele Rancey, and the well-known Watermelon Trust, composed of four negro singers and dancers, who made the house roar. The show is well worth while.

GOMPERS' SON IMPROVING.

Has Been Confined to His Home with Typhoid Fever.

Samuel Gompers, Jr., son of the president of the American Federation of Labor, who has been confined to his home for several weeks with typhoid fever, is reported as improving. Mr. Gompers is connected with the Government Printing Office, where he is well known.

SHOT BY JEALOUS HUSBAND.

Wife Gave Testimony Which Resulted in His Conviction.

Wilkesbarre, Jan. 31.—Because his wife gave testimony against him to-day for making threats which resulted in his conviction, Lewis Salakum, of Plymouth, this afternoon shot her through the body, inflicting a wound which the doctors declare is fatal. He is now in jail.

Salakum was jealous of Peter Vanokey, a boarder in his house, and said that if Vanokey did not leave the house he would kill him. He was arrested for making threats, and his wife gave testimony against him.

See the list of branch offices of the

want ad, department of The Washington Herald, top of first column, want page.

DAILY COURT RECORD

(Monday, January 31, 1910.)

Supreme Court of the United States.

Present: The Chief Justice, Mr. Justice Harlan, Mr. Justice McKenna, Mr. Justice Holmes, Mr. Justice Day, and Mr. Justice Lurton.

Charles E. Davis, of Madison, Fla.; P. P. Cone, of Lake City, Fla.; William Maynard Swan, of Detroit, Mich.; Cornelius P. McIntyre, of Montgomery, Ala.; Isadore Kallit, of New York City; Frank W. Parker, of Las Cruces, N. Mex.; William H. Oppenheimer, of St. Paul, Minn.; Frederick Manly Irwin, of Boston, Mass.; Robert J. Bullock, of Cleveland, Ohio; Leo Nelson Sharpe, of Bay City, Mich.; and Arthur E. H. Middleton, of Washington, D. C., were admitted to practice.

No. 7, Lydia B. Rich, appellant, vs. Richard A. Ballinger, Secretary of the Interior, et al.; appeal from the Circuit Court of the United States for the district of Kansas; decree reversed and cause remanded, with directions to dismiss the bill without costs. Opinion by Mr. Justice Holmes.

No. 48, 49, and 50, Henry C. King, plaintiff in error, vs. The State of West Virginia, et al.; in error to the Supreme Court of Appeals of West Virginia, dismissed for the want of jurisdiction. Opinion by Mr. Justice Holmes.

No. 70, Cincinnati, New Orleans and Texas Pacific Railway Company, plaintiff in error, vs. The State of Kansas, et al.; in error to the Supreme Court of the State of Kansas; judgment affirmed, and cause assigned to be heard on Monday, March 6, after the cases already assigned for that day.

No. 71, The Pullman Company, plaintiff in error, vs. The State of Kansas, et al.; in error to the Supreme Court of the State of Kansas; judgment affirmed, and cause assigned to be heard on Monday, March 6, after the cases already assigned for that day.

No. 72, Robert Earl Kerfoot, plaintiff in error, vs. The Farmers and Merchants' Bank et al.; on a certificate from the Circuit Court of the United States for the Eastern district of Missouri. Per curiam: Certified.

No. 73, Ricker Land and Cattle Company, petitioner, vs. Miller and Lutz; and

No. 74, Ricker Land and Cattle Company, petitioner, vs. Henry Wood et al.; cases restored to the docket for reargument.

No. 75, The United States vs. The Terminal Railroad Association of St. Louis et al.; on a certificate from the Circuit Court of the United States for the Eastern district of Missouri. Per curiam: Certified.

No. 76, Stella P. Flint, as general guardian, et al., appellants, vs. Stone Tracy Company et al., appellees; and

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Court of Appeals.

Assignment for February 1—Special calendar:

No. 3, Hyde vs. United States, Attorneys, Worthington & Donaldson-Pugh & Baker.

No. 4, United States vs. James Wood and Chester Edgington, rape; plea guilty of attempt to rape; sentenced to reform school, Jan. 1, 1909.

No. 5, United States vs. James Wood and Chester Edgington, rape; plea guilty of attempt to rape; sentenced to reform school, Jan. 1, 1909.

No. 6, United States vs. James Wood and Chester Edgington, rape; plea guilty of attempt to rape; sentenced to reform school, Jan. 1, 1909.

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